

Your Character in Your Pen!



HANDWRITING
- SECRETS -
EXPLAINED

Graphology for All
by *G. G.*
Graphique

A line drawing of a right hand holding a pen, with the pen tip pointing towards the word "Graphique". The hand is wearing a cuff or sleeve.

Penpoints to character none
can conceal;
Penstrokes that tell us as
truly as steel.



GRAPHOLOGY FOR ALL

Graphology for All

A KEY TO THE CHARACTER
READING OF HANDWRITING

FOR QUICK REFERENCE

With numerous fac-simile Autographs as examples

By
GRAPHIQUE

LONDON
FRANK HOLLINGS
7 GREAT TURNSTILE
HIGH HOLBORN

1916

The autographs and handwriting of celebrities dealt with in this work include :—

Lord Nelson.	W. H. Kendal.
Queen Elizabeth.	E. S. Willard.
Lady Jane Grey.	Sydney Grundy.
Cromwell.	George R. Sims.
Richard I.	N. Forbes-Robertson.
Queen Anne.	Harry Nicholls.
George I.	Edward Compton.
George II.	C. Aubrey Smith.
Charles II.	Fred Terry.
Queen Victoria.	W. S. Penley.
Charles Dickens.	H. B. Irving.
Henry F. Dickens, K.C.	Col. J. Newnham-Davis.
Miss Braddon.	Arthur Roberts.
Thomas Hardy, O.M.	Henry Ainley.
Sir Henry Irving.	H. V. Esmond.
Sir Walter Besant.	Miss Ada Reeve.
Lord Knollys.	Brandon Thomas.
Lt.-Col. Sir Arthur Bigge.	Roy Horniman.
Sir Matthew White Ridley, P.C.	Huntley Wright.
Sir William Crookes, F.R.S.	Lord Burnham.
Rt. Hon. A. J. Balfour, P.C., M.P.	Sir F. C. Burnand (<i>Punch</i>).
Louis N. Parker.	Col. Sir E. W. D. Ward.
Master of Trinity College.	J. B. Rosher (O.U.B.C.).
G. A. Henty (novelist).	G. E. Cokayne (King of Arms).
Miss Decima Moore.	Lord Blythswood.
W. Paley Baildon, F.S.A.	Hon. John Fortescue.
Charles Pears.	Oscar Wilde.
Rudyard Kipling.	R. L. Stevenson.
John Masefield.	George Moore.

CHARACTERISTICS OF CALLIGRAPHY

IT has been truthfully asserted by those who have carefully studied the subject, and are therefore qualified to speak, that there is no truer or surer guide to character than the handwriting. It has been proved over and over again quite infallible, if we only know how to read it—and this process is not at all difficult, as I will endeavour to show, if a few simple rules of essential and proved value be followed in delineation. They are the outcome of long study of many thousands of letters.

Of course, to arrive at the “character” stage of handwriting it is necessary to pass over the elementary or school period, as, obviously, little or no real characteristics could be expected to reveal themselves under the schoolmaster’s guiding influence, his object generally being to train all hands in “the way they should go.” Besides, until a person reaches the age of maturity his character seldom develops in the ordinary course.

Granted, then, that one is no longer under the influence of the teacher, and we find that one’s writing becomes a mere unconscious gesture of the hand-muscles suggested and controlled more by

one's *character* than by one's brain. As a further proof of this statement that the writing is directed by the character and not by the brain, we have only to note the fact that *no two persons write exactly alike*—which they might be able to do if the brain controlled the result, as many would aim at an ideal or what they considered was the best style to adopt.

It may be argued that many people *do* write alike, but to this I would answer in the negative. They may write somewhat *similarly*; but exactly alike is impossible. And this is not to be wondered at when we consider the almost innumerable ways there are of forming letters, words, sentences, spacing, etc. Take, for instance, the dotting of the letter i and the crossing of the letter t. Why, there are said to be over 360 known and recognised ways of performing the former, whilst the variations of the latter exceed a bewildering 1,000!

Artists, poets, and people of artistic tastes and temperaments invariably write what is called the "*artistic hand*," i.e. beautifully curved, smooth and easy-flowing, indicative of softness, gentleness and sympathy. Literary persons, too, evince this, but some writers are exceptions, such as the following by the popular novelist, Miss Braddon—

the publication of any

This is quite angular and commonplace, hard and

cold; whereas the beautiful curves referred to denote *nobility* and *eloquence*, such as we find in the handwriting of Charles Dickens, one of the most beautiful writers in the literary world. Dickens' style shows clearly softness, fluency, hastiness, and some arrogance. The bold stroke with which he crossed his t's is a certain sign of decision, *assertiveness* and *masterfulness*, just as a thin stroke crossing a "t" indicates sensitiveness, nervousness and weakness of character.



That Dickens was a man who thoroughly believed in himself—and rightly so—is quite evident by his somewhat pompous autograph with the pretentious and over-elaborate zig-zag line underneath. He was fully conscious of his own cleverness and importance, and this led him into the piece of conceit so conspicuously before us. But all self-made men, who have been accustomed to battle with the world and finally rely upon their own efforts for victory, must necessarily acquire the habit of self-reliance—one of the best virtues, by the way—and so if this self-confidence begets a little vanity in its trail we must forgive them, I think, when this is only a very subordinate trait in their otherwise admirable

qualities, as the subject under criticism. Dickens had completely tested his worth and knew himself and his remarkable powers too well to assume any importance which he could not justly claim. With him difficulties existed but to be overcome, as he confirms in a private letter to a friend: "I would leap over the head of the tallest father in Europe, if his daughter's heart lay on the other side, and were worth having."

Which, in brief language, expresses a volume of his spirit, power, confidence and self-reliance.

At the same time it must be understood that any such elaborate decoration beneath the signature of an average person possessing none of Dickens' brilliance, wit, courage and all-round ability, and with nothing really substantial to back it up, would be unpardonable and presumptuous vanity; and instead of courage we should look for sheer audacity—a by no means complimentary trait in character.

Always examine well these *lines under your friends' autographs*, for they often mean much and convey more than a whole letter occasionally. They indicate many things—*hastiness, ill-humour, assurance* (or the reverse), *strong will, nervousness* and *uncertainty, firmness* and *quick decision, obstinacy*, etc., etc.

Obstinacy and hastiness, indicated by the *rapid backward stroke*, were always thus conspicuous beneath the signature of the late Sir Henry Irving, and those who knew him can confirm these characteristics in him, I believe.

The *upward tendency* of strokes, dots, dashes and

writing generally is a sign of strong hope in the writer ; whilst the *downward crossing of t's* and the *downward slope of lines*, etc., indicates *dejection, scepticism, cynicism* or *despondency*.

It is a notorious fact, giving significant emphasis to the question of curves and angularity, that *business men all write hard, firm and sharply angular letters* (when they *can* write, that is, of course ; many of them have entirely lost the art, I fear—if they ever learned it !), thus showing plainly enough their matter-of-fact, cold commercial instincts and interests, unmixed with the *least suspicion of sentiment* of any kind. Of course, it is quite possible that in some instances we may discover a blending of the firm, angular style and some of the graceful, artistic curves, where the business man is say an architect, or possesses certain refined and artistic tastes ; but such instances are rare and will seldom be met with.

A peculiar kind of handwriting is that *small, perpendicular, wavy-line type*, where all the letters are about equal size and thickness and run on neither above nor below a line in the following fashion :—



Whilst there is a commendable neatness of style about it, that is all I can say in the favour of such handwriting, for it has decidedly bad traits and its writer is a person *to be distinctly distrusted*. As a rule he lacks force, firmness, decision, resolution ; and he is a *plausible, self-excusing, shifty* and *utterly unreliable individual*. He will promise anything to serve his own purpose, and fail to fulfil his promise

to the same end. In business such people cannot be trusted, I regret to say, and my own opinion and experience of this type has always been fully confirmed wherever I have met them. Plausible humbugs, with no sincerity or intensity of purpose about them, be assured !

The man or woman who cannot get away from the *school or copybook style of writing*, but habitually through life continues writing a round, clerical hand, is almost devoid of character and *very weak-willed* ; and the more pronounced and studied the “ copper-plate ” style of writing the less character, and weaker the will is likely to be found in them.

The question of *thickness or thinness* of the writing is largely a matter of the pen in use and is hardly of consequence ; but a *heavy, firm hand* indicates *directness of purpose and decision*, whereas a light, *thin hand* evinces some doubt and *indecision*, the writer probably being a person of less decided and determined character.

Long and superfluous strokes or curves at the end of a word are “ *flourishes* ”—indicating the *height of conceit*. And so the fewer of these the better—for the writer, when next you come to examine your friend’s signature ! All truly great men are modest, and one of the finest examples I have ever seen in illustration of this truism is in the following signature of England’s greatest naval hero, Lord Nelson :—

The image shows a handwritten signature in cursive script. The word "Nelson" is written in a fluid, elegant hand. The 'N' is tall and the 'l' is long, with the rest of the letters following in a connected, flowing manner. The signature is written in dark ink on a light background.

Observe that not the faintest trace of flourish or adornment can be seen anywhere ! Yet he was a man entitled to a few extra dashes and decorations, if any man was !

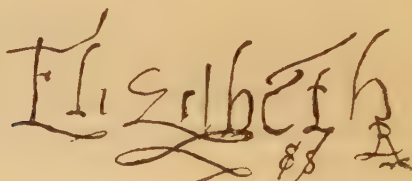
Very large handwriting shows not only *gross extravagance* (as minutely small will meanness !), but often vanity *and coarseness* as well.

"Neat," close handwriting must not be confused with the miserably minute and almost illegible scrawl of the mean person. The former denotes care, precision, accuracy and commendable economy, coupled with a proper sense of proportion of space, etc., whilst the latter suggests nothing but contemptible miserliness. But in the case of the writer who uses a whole sheet of paper on which to dash two or three sentences, there is no possibility of misjudging him or her—usually her !—for an extravagant, reckless person.

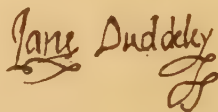
And, as previously stated, our handwriting is controlled by our *character*, not our minds, so we cannot well alter or disguise it to hide these glaring defects from our discerning friends' knowledge. We are all victims of mannerisms of which we are quite unconscious, and handwriting is one of these tell-tale mannerisms. Handwriting will one day come to be recognised as a far more powerful factor in determining character even than palmistry—and that science has already established itself beyond dispute. Some startling statistics in its favour were furnished by an army officer who had charge of the burial of the dead troops during the Boer War in

Africa. He declared that of *over seventeen hundred* palms of dead men he examined, in *no single case did the "line of life" indicate that their owners would have a longer life than they did!*

A study of the following historic signatures is useful and interesting in this connection. They are reproduced from the originals in the British Museum :—

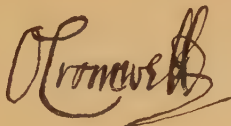


In Queen Elizabeth's autograph (A.D. 1567) we find an immense mastery of detail, considerable skill, caution, perseverance, strong will, authority, and personal vanity in the excessive flourishes. She was accustomed to go fully and minutely into things and see them through to a finish.



Lady Jane Grey (dated Feb. 12, 1554) shows considerable care and neatness (in days when writing was difficult and only accomplished by few), precision and tenderness (note the roundness and curves), but her signature is marred by that feminine

weakness vanity, as witnessed by the superfluous flourishes.


 A handwritten signature in dark ink, reading "Cromwell". The script is bold and cursive, with a large, ornate initial 'C' and a prominent flourish at the end of the word.

Cromwell's autograph is both bold and strong, as we should expect of a leader of men ; decision and resolution is in each well-formed letter. The final flourish round the " ll " shows a touch of conceit, however, and spoils what he began well.


 A handwritten signature in dark ink, reading "Richard". The script is elegant and cursive, with a large, ornate initial 'R' and a prominent flourish at the end of the word.

Remarkably good is the signature of Richard II (on a letter to the Earl of Suffolk, Chancellor, dated at Bristol Castle, July 26, 1386). It is not only clear and dignified, but for those early days quite a clever piece of penmanship. It is also interesting as being the earliest extant signature of an English king.


 A handwritten signature in dark ink, reading "ANNE". The script is elegant and cursive, with a large, ornate initial 'A' and a prominent flourish at the end of the word.

Queen Anne (dated July 24, 1704) shows both modesty and tenderness in her autograph, which also portrays good judgment, accuracy and a calm disposition.

There is a striking similarity in the signatures of Kings George I (Oct. 17, 1717) and George II

A handwritten signature of George I in a cursive script. The word "George" is written in a fluid, connected manner, followed by a large, stylized capital "R".

(George I)

A handwritten signature of George II in a cursive script. The word "George" is written in a fluid, connected manner, followed by a large, stylized capital "R" with a long, sweeping tail that extends downwards and to the right.

(George II)

(June 14, 1757), and neither are very characteristic. Both show precision and caution; whilst the elongated tail to the " R " of George II denotes love of display and ceremony.

A handwritten signature of Charles II in a cursive script. The word "Charles" is written in a fluid, connected manner, followed by a large, stylized capital "P" with a long, sweeping tail that extends downwards and to the right.

" The Merry Monarch," Charles II (dated 1638), while displaying nothing of merriment in his autograph, evinces a certain pride therein by the careful manner in which he has executed the whole and especially the " P." Charles was obviously a man equally anxious for the good appearance of his signature as for that of his person. He was also of artistic tastes and temperament. The large formation of his letters also plainly tell us that he was a lover of the luxurious, and somewhat extravagantly inclined.

In Queen Victoria's signature we find a clear, firm, serene mind, but there is nothing whatever artistic or soft in its favour. Dignity and cold austerity rather predominate. Strong will and firm justice are apparent. A woman with good nerves and absolutely unemotional.

In reading handwriting one important point must be borne in mind, viz., that *a mere autograph is hardly sufficient material on which to base a really safe and reliable delineation of a person's character*—in the majority of cases, at any rate; of course, some signatures are so strongly and forcibly characteristic as to leave no room for doubt. But I have known instances where, through permanent injuries resulting from accidents, or where there have been physical deformities, or even infirmities, that a person signs his name in a totally different style to his ordinary calligraphy, portraying characteristics quite contrary in consequence. Again, the same person may not always pen his autograph in exactly similar strokes on each occasion, the variation (if any) being due to the mood or disposition he may be in, the state of agitation, excitement, joy, rage, or other emotion he is writing in; or the unusual

haste which he may have to contend with, and many other forces of circumstances influencing him. And so we find it necessary to strike an average, as it were, by studying a number of his autographs, when those done in the same way *persistently* may be regarded as the characteristic ones.

Obviously in a work of this kind it is impracticable to reproduce whole documents and letters in facsimile, hence I am only able to lay signatures and fragments of handwriting before the reader for study. Yet even these will be found sufficient for our purpose if followed broadly on the lines laid down for guidance, allowing some elasticity for contingencies. Common sense must be utilized in this process as well as all others, if we desire to make the reading of handwriting instructive and interesting. Because I tell you that a certain line, stroke or flourish in a certain autograph means a certain characteristic of the individual in question, I do not necessarily imply that it is so *imperatively*. I merely intimate what it indicates by the recognised methods of delineation ; that it *should*—and probably does—indicate the correct character of the individual. As before stated, a mere autograph alone is not an infallible test in reading ; only the handwriting generally *as a whole* is infallible. Let it be clearly understood, therefore, that it is not possible to decipher a person's full qualities and powers by critically reading his signature, although such may be of considerable assistance in arriving at a near estimate. Do not jump to conclusions hastily, or

you may be grievously undeceived. A casual glance at the thin, weak-looking lines in the autograph of Eugen Sandow might easily mislead some into the belief that its writer was a person of weak will and poor physique—and they would be astounded on being confronted with “ the strongest man on earth ” !

And it is never safe to assume that a person is either *large or small according to the size of his or her writing*. Small men often write in very large characters, whilst big men sometimes use very neat, economical letters, although it is remarkable that big men (and women) very often write large hands. I attribute this to their large and less pliable fingers, consequently less delicate touch and formation of intricacies generally. But the order can be reversed even to extremes. I know one big man—a well-known *littérateur*—who habitually writes so minutely, yet quite legibly (for speed), that upon an envelope he will write a full name and address in a space which could be covered by the postage stamp !

Bad writing—of which there is no dearth at the present period—is often *mistaken for “ characteristic ”* writing ; in fact many bad writers purposely adhere to the practice, believing that their friends will credit them with the character they utterly lack, and imagining, in their vanity, that it “ looks distinguished.” The idea is both ludicrous and irritating in these “ hustling ” times, when we have so little time to decipher the illegible through a magnifying glass.

The degeneration of handwriting is appalling, and it is a notorious fact and a standing disgrace to our boasted civilization and twentieth-century "progress," that *more than one-half the population of this over-educated world of ours cannot write properly* ; i.e., well-formed letters readily perused at sight and not mysterious hieroglyphics that puzzle and worry the busy reader until, either from lack of sufficient time or in disgusted impatience, he lays down the epistle partly deciphered or utterly misunderstood. Most of the bad writing we see nowadays is primarily due to carelessness or laziness. I have known many good writers drift lazily into a wretchedly characterless scrawl fully conscious of their deterioration, quite regardless of those who might have the painful task of reading their miserable epistles. It is our *duty* to every one to make our writing clear and readable. Speed in writing is no excuse for slovenliness, for it is possible to write at the rate of over forty words per minute and make every letter distinct. I do so myself, regularly almost every day. Yet there are many so-called business men who have so far permitted their pen to master them that their writing is no longer legible, and in truth it can be said that they *cannot sign their own names* ! The following is an awful example of the kind complained of :—



It is, of course, quite unreadable, but it represents the ordinary signature of an important Government official in London—probably none but a Government department would tolerate it! The pre-historic savages could have done better, I feel sure.

Judge Woodfall, reading a debtor's letter at the Westminster County Court one day, remarked that the writing was extremely difficult to decipher. "That is so," replied the creditor—quite oblivious of the humour of the situation—"he is a *coach to students*."

In some autographs we perceive traces of the "*taking-it-for-granted*" person, who, in his self-conceit, assumes that his signature (or name) is so universally known that he can afford to blur it by *only half writing the letters*. He prefers to take it for granted that every one, on reading the first few letters, will be familiar with the whole name at once. Consequently this quaint conceit, together with the pride of what he considers is a becoming and "distinguished" signature, gradually develops into the illegible scrawl as a substitute. One well-known critic who deplores the dying art of handwriting says:—

"The man who has been brought up on the typewriter cannot sign his name. On the desk I have a pile of letters (typewritten), and signed by men who cannot write—cannot spell their names legibly. What they say is legible, but who said it only they knew. There seems to be a sort of slapdash, conceited belief among the users of type-

machines that everybody can recognise their personal signature. This is an unfounded belief, and in a drawer by my side there are letters signed—by unknown persons who have never learned to write their names. Their bankers may possibly recognise the hieroglyphic. But it would ease matters if the user of the type-machine would learn to write his own name distinctly. We are not all everybody's bankers ! Once you get the careless habit with the pen or pencil you cause endless confusion. And you cannot cure the silly habit of illegible writing *when you grow rather proud of it.*"

This coincides with my contention that much of the bad writing (mistaken for the characteristic type) is due to carelessness and ignorant conceit of some people.

Many who have been rather proud of their failing in handwriting have *lived to regret their loss by it.* Sir Henry Irving's writing effectually concealed his real meaning on many important occasions, to his own ultimate chagrin. He once wrote a hasty letter of dismissal to an offending member of his staff, who with great difficulty deciphered it (nobody else could) and—for years afterwards used it as a free pass to the Lyceum Theatre !

One typical letter of Sir Henry's before me as I write would probably take any one not an expert a week to decipher.

Dr. Nowell Smith, headmaster of Sherborne, once said that "*there are two crimes against society which are responsible for more constant evil than any felony*

or vice, except perhaps untruthfulness and gossip—*illegible handwriting* and *unpunctuality*. We are always suffering from them ; we could easily cure them ; yet we almost universally condone them. Bad handwriting and unpunctuality are primarily moral failings, and belong to just that category of moral failings—bad habits—which ought to be prevented in the early home life of the child.”

In view of this candid opinion, it would be extremely interesting to know what Dr. Nowell Smith thinks of the autographs of many prominent public men—who certainly ought to set a good example !

As indicative of the importance of clearness and legibility in handwriting, one recalls the awkward if somewhat amusing incident arising out of the non-observance of this absolutely imperative rule connected with the Duke of Wellington. Jane Loudon, the author of several books on gardening, and whose handwriting was none too careful, wrote to Wellington asking permission to sketch the Waterloo Beeches in the park at Strathfieldsaye, signing herself “ J. Loudon.” The “ Iron ” Duke—with steel pen on this occasion—whose sight was becoming impaired, utterly misread the letter and replied as follows : “ F.M. the Duke of Wellington presents his compliments to the Bishop of London. The Bishop is quite at liberty to sketch the breeches which the Duke wore at Waterloo, if they can be found. But the Duke is not aware that they differed in any way from the breeches which he generally wears.”

CHIEF CHARACTERISTICS IN BRIEF, TO BE REMEMBERED IN DELINE- ATION OF HANDWRITING

Crossing of the T. Long, thin, straight lines used in crossing t's indicate, primarily, generosity and sensitiveness ; if very long, extravagant tendencies ; if wavy and not straight, indecision and nervousness ; if both straight and heavy, firmness and decision.

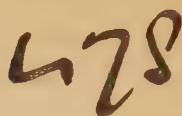
Lines high above t's imply ambition, authority and despotism. Such writers make better masters than servants ; they chafe at dictation, and a position of prolonged servitude becomes almost intolerable to them. Fortunately for themselves, such characters invariably sooner or later assume the command and lead of others in conformity with the proportion of rule their particular talents and capacities justify.

The very short stroke following a t, but not actually crossing it, shows imagination and hastiness, as while such writers, in their haste, seldom trouble to properly cross the t, they assume that the reader's own imagination and perception will repair the omission, just as the impressionist sketcher prefers to leave something to our imagination.

Excessively long and perfectly straight up-and-down strokes of the pen, such as are used in l, t, d, f, the tails of y, g and j, and the numerals 6, 7, 9, etc., denote tremendous assurance, self-possession, absolute self-confidence, persuasive influence, magnetic personality and (whenever necessary) bombastic audacity. Such people are sufficiently self-possessed and blessed with "nerve" enough for anything; they can even be insolent or vulgar if occasion demands! They are not necessarily of a generally coarse disposition; in fact, they frequently make well-formed, beautiful curves, thus showing that they possess a distinct sense of the artistic, as well as undoubted talent and ability; but the unmistakable stamp of self-confidence is their predominating characteristic.

Capitals. Those who habitually form their capitals about the same size or very little larger than their small letters are usually bashful and extremely retiring, lack sense of proportion, humour, will power and good judgment. Neither ambition, special talent nor all-round ability can be expected. Their absence of force and their unoriginality prevent them doing anything great; their general outlook is crude and one-sided.

Numerals. There are three important figures of the ten numerals which reveal much character, viz., the 4, 7 and 8, which we very often see written thus :—

The image shows three handwritten numbers: '4', '7', and '8'. The '4' is formed with a single continuous stroke, starting with a downward cross-stroke, then curving up and around to the right. The '7' starts with a downward cross-stroke, then curves up and to the right, ending in a small upward hook. The '8' is formed with a single continuous stroke, starting from the bottom, curving up and to the right, then looping back down and to the left to complete the figure-eight shape.

each incorrect, of course, though, strange to relate, mostly adopted by mathematicians and school-teachers. Indeed, educational authorities are invariably the worst offenders in the matter of calligraphy, as in a current newspaper I observe that some one sends the editor an undecipherable letter—from the *Board of Education* too ! A query is raised as to whether it is intended for shorthand of Chinese, and I am not surprised that the bewildered editor cannot say, and merely expresses his opinion that “ it appears to have been written with an overworked toothpick.”

The above figure 4, which ordinarily has the downward cross-stroke made separately, is formed without lifting the pen from the paper ; the 7 has an upward curl of the tail, looking like either an elongated 2, a z, or a note of interrogation ; and the 8 is obviously begun at the bottom and formed like a hook, or the letter s—for which it is in imminent danger of being mistaken.

These indicate irritability, irresponsibility, careless indifference, incautiousness, incoherence, indolence, insincerity, illogical reasoning, bigotry, poor judgment, limited capacity, lack of concentration and energy.

Against all these drawbacks, however, it is a

relief to record that such writers usually possess subtle humour, satire, originality, versatility and inventive faculties.

Perpendicular writing denotes stubbornness, quick temper, perseverance, indifference to other's opinions, vigour, candidness, abruptness and self-confidence. Such writers are seldom thin-skinned.

The backward slope implies unconventionalism and decided refractoriness.

Unnecessary flourish means self-esteem and vanity.

Lines below signatures. If clear, short, straight and strong, these denote decisiveness, firmness, will-power, assurance and definiteness; if with an upward slope, also defiance, assertiveness, and some contempt; if arched or curved, artistic tastes and ability.

Short, quick, backward strokes mean irritability and obstinacy.

Scroll-like lines, such as the attempt to form bows or knots in the centre, are embellishments and must be classed with the ornamental efforts of vain or self-esteeming persons who like display, though perhaps less pronounced.

Extra long, thin, straight lines may mean either indifference, insincerity, indecision, hastiness or irritability—or all of them!

Thin, hesitating or irregular lines show decided weakness and uncertainty.

Initial capitals interlaced for mere ornamental effect, reveal arrogance and opinionativeness usually, but where this is done, as is sometimes the case, with

the obvious purpose of saving time and labour only, quite reverse characteristics may be looked for, such as, for instance, economy and executive ability.

Unnecessarily lengthened terminals to letters denote irregular, erratic dispositions and unreliability ; if carried to excess, conceit and bigotry.

The upward slope in writing indicates optimism ; the downward slope pessimism.

Small, perpendicular, wavy writing shows plausibility and deception.

Studied, scholastic, round writing—unless the writer be a clerk and compelled to write thus for a living—means weak will and lack of force in character, unoriginality.

Unduly large writing denotes general coarseness, extravagance and often vulgarity.

Extremely minute, ill-formed, cramped writing indicates meanness, shortsightedness, crudeness of ideas and narrow-mindedness.

Small, neat, well-formed, properly-proportioned writing (of the Thomas Hardy kind), containing neither flourish nor superfluity, denotes a keen, critical, alert, logical, well-balanced mind, shrewd judgment, strong will and character, persistence, tenacity of purpose, originality, concentration, initiative, self-reliance, self-control, resource, power and unusual ability.

Thin, shaky, irregular and wavering calligraphy indicates indecision, weakness of will, lack of concentration and energy ; hyper-sensitiveness and nervousness.

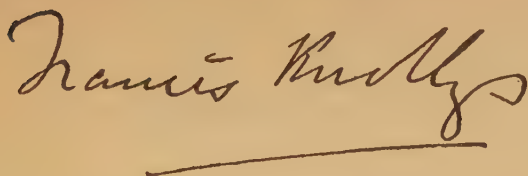
If disjointed and jerky also, emotionalism with a tendency to hysteria.

It should be remembered that not all handwriting is characteristic ; indeed many specimens are utterly devoid of "character," hence the reader cannot expect to be taught to "read" the character of every person whose letter he receives, for the reason stated. The aim of the graphologist, therefore, must be to enable students to study character in writing *wherein character exists* ; and a careful perusal of this work will place the reader in a position to do this pretty generally, including as it does all that is essential for the clear delineation of characteristic calligraphy, in an interesting and entertaining way, avoiding as much as possible the chances of tautology, monotony or dryness.

AMONG MY AUTOGRAPHS

IN a work of this description I shall be expected to say something concerning the handwriting of living people as well as that of the departed ; and it is perhaps opportune and at the same time instructive to include fac-simile reproductions of the autographs of a few celebrities of our own time for practical demonstration. I therefore append a selection of learned, scientific, artistic and other interesting people's signatures for the benefit of graphologists and autograph collectors, as well as for the general reader who cares to study for himself the characteristics and peculiarities of the signatories concerned.

Of course, the reader may form his own estimation and conclusions as to their respective qualities ; he is not asked to rely absolutely and solely upon my judgment in the matter. I make no claim to infallibility nor indisputable accuracy in my reading of these autographs. I merely give my delineations of their characteristics as *I* read them, not as they necessarily *must* be because I so define them. Probably no two graphologists would agree upon every minute detail in delineation, although their general definition of a character would tally.

A handwritten signature in cursive script, reading "Francis Knollys". The signature is written in dark ink on a light background. The letters are fluid and connected, with a prominent flourish at the end of the word "Knollys".

(Lord Knollys, Priv. Sec. to King Edward VII)

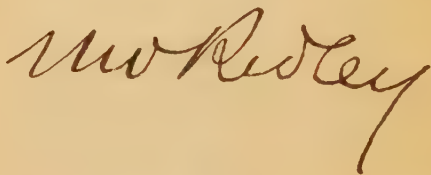
The above represents the ordinary signature of Lord Knollys (when Sir Francis), private secretary to the late King Edward VII. It portrays a calm, even temperament, precision, refinement, artistic tastes. A thoroughly methodical, careful man, whom one would expect to find scrupulously courteous, tactful and polished as befitting the diplomatic position he held. Observe the curious dotting of the "i" in this instance. It is one of the numerous ways referred to previously and was probably executed with a backward stroke of the pen, as an afterthought, indicating that he had almost forgotten this little detail in his haste. If done thus habitually, it would indicate some irritability on the part of its writer ; but I imagine it to be quite occasional, or accidental, with Lord Knollys.

A handwritten signature in cursive script, reading "Arthur Bigge". The signature is written in dark ink on a light background. The letters are fluid and connected, with a prominent flourish at the end of the word "Bigge".

(Lt.-Col. Sir Arthur Bigge, K.C.B., C.M.G., Priv. Sec. to Queen Victoria and King George V)

In the autograph of Sir Arthur Bigge (private secretary to the late Queen Victoria) we cannot

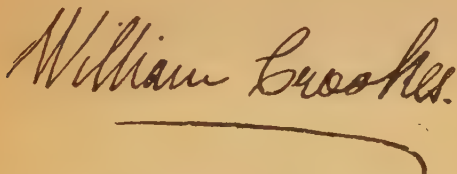
perceive the artistic, nor the same degree of refinement as in the foregoing study, the formation of the letters being sharp and angular ; but there is firmness, precision, good judgment, carefulness and caution. Modesty is apparent from the entire absence of flourish or decorative finish. The decided and lengthy crossing of the " t " indicates an emphatic and generous disposition, and the half-length, upward curl of the second " g " a little contempt for unnecessary detail. There is strength and breadth of mind in this signature. A man of executive, a disciplinarian ; commanding without severity. Sir Arthur would have made a good business man in the commercial world.



Sir Matthew White Ridley, Bart., P.C., etc., formerly Home Secretary)

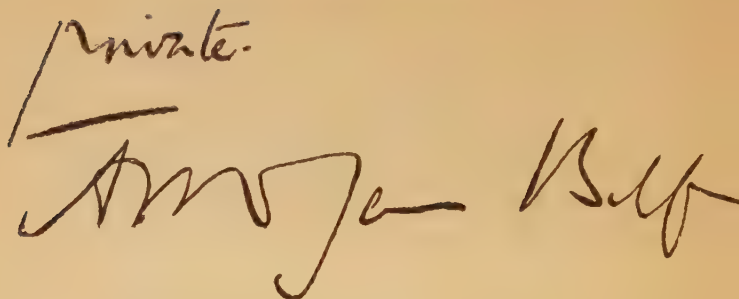
The above autograph of Sir Matthew White Ridley, Bart., P.C., D.L., etc. (formerly Home Secretary), is hardly a model of what we should expect of so important a personage, as it reveals by its omission of stops between the initials " M " and " W " a complete disregard for essential details—in plain language, wanton carelessness. The letters in question being none too well formed, makes the stops all the more necessary. Neither elegance nor

excellence could be expected from the writer, but rather abrupt bluntness, I imagine, with small pretence at irksome ceremony. A man content with the bare outline of plain facts, probably, who might be expected to dismiss all troublesome trifles—and some important items—of life's daily routine as an inconvenient bore.

A handwritten signature in dark ink, reading "William Crookes". The script is fluid and cursive, with a long, sweeping underline that extends across the width of the signature.

(Prof. Sir William Crookes, F.R.S., etc., Vice-President
Royal Society, and scientist)

Professor Sir William Crookes, F.R.S., on the contrary, writes a studiously careful signature, with every detail, even to a final stop which was unnecessary! Extreme caution, mastery of detail and a keen sense of proportion (as witnessed by uniform length of the initial W and the double-l) are clearly apparent. The letters on the whole are angular, but from the fact that the initial C is well formed and there has been obvious endeavour to properly curve the o's, I should say Sir William is rather more artistic in his tastes than his autograph divulges. The well-curved scroll below the name also confirms this. A slow but sure and shrewd temperament, cool and calculating. If he ever makes mistakes it is not because he omits to first well weigh a matter and examine it on all points, I feel convinced.

private.


(A. J. Balfour, P.C.,^r M.P.)

The above signature—or should I say *part*-signature?—is so extremely bad and ill-formed that probably not one person in a hundred (unless familiar) could decipher it, and I must hasten to explain that it represents the ordinary autograph of no less a distinguished personage than The Right Hon. Arthur James Balfour, P.C., M.P., etc. Privy Councillors, it would seem, are not distinguished by the beauty of their handwriting. Indeed, the higher position a person holds in the world the worse his writing becomes, apparently, and it is a wonder that kings and queens are able to write at all! As already intimated, much of this irresponsible style of writing by responsible persons may be due to the principle of “taking it for granted.” Presumably, therefore, Privy Councillors are privileged in this respect and avail themselves of the privilege accordingly—or it may be that they have so constantly to attach their autographs to miscellaneous docu-

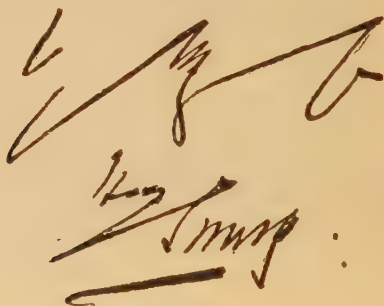
ments of more or less importance that they grow tired or bored of the process.

In the above signature we have one of the choicest specimens of careless—almost reckless—indolence to be met with. One hardly knows whether to accept the writer as an utterly lazy, worn and weary, or terribly bored person, so slovenly is it done. A dying man with scarcely strength to wield the pen could surely do as well. By the three initial letters we perceive a desperate endeavour to begin correctly, and if the writer only had the strength to persevere the result might even be brilliant ; but in less than half the ordeal weakness overcomes him, and the end is lamentable in the extreme.

Judged on his autograph alone, Mr. Balfour might reasonably be deemed to be a man who could never carry an undertaking through successfully (yet his prowess at golf is well known, I believe !) ; but on glancing at the word “ private ”—by the same hand—one observes that it is quite correct and distinct, which shows that he can do better when he tries. Unfortunately, however, there is a trace of selfishness in this effort. The signature, presumably, did not matter, but the word “ private,” being of some importance to the writer, *did* matter considerably and so was written clearly (and underlined in emphasis of the fact) to serve his own purpose.

I think if men, especially public men, realized how such trivialities counted with the graphologist, they would in justice to themselves be more careful.

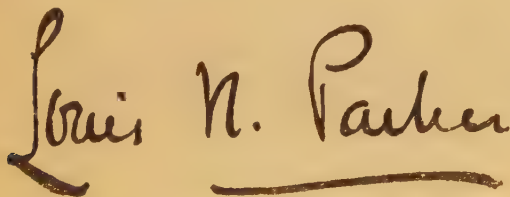
There is one excellent quality in Mr. Balfour's autograph, viz., extreme modesty ; and I should say he is a man of lightning thought, by the extraordinary rapidity with which he jerks from one word to another. Apparently his thoughts fly to the word " Balfour " long before he has had time to complete the " Arthur," hence, in his great haste to finish the laborious task, the whole becomes a mere outline of what he intends to convey. He evinces an obvious contempt for the superfluous (to say nothing of the necessary !), and his impatience with troublesome trifles is doubtless quickly aroused.

The image shows two examples of a handwritten signature in dark ink. The top signature is a single, continuous, highly stylized and fluid stroke, appearing as a series of connected loops and sharp angles. The bottom signature is similar in style but includes a colon at the end, and the strokes are slightly more defined and less compressed than the one above.

(The late Sir Henry Brodribb Irving)

Sir Henry Irving's signature is about as characteristic as it could possibly be ; every line of it truly portraying the man as his acquaintances knew him. His rapidity of thought and action is even more pronounced than Mr. Balfour's. There is strong originality, immense energy, courage, iron will, irritability, obstinacy, absolute self-reliance and remarkable power all embodied in these few peculiar

pen strokes. Quite refreshing is the vigour and dash of the much-abbreviated "Yours very faithfully," while the whole instantly reveals a strong man in every sense of the word, a man without the least hesitation, who knows what he wants and says what he means at once. A forceful, shrewd, passionate man, who, although extremely impatient with small details, shows tremendous capacity for overcoming obstacles which might defeat the average person; and his tenacious obstinacy (indicated by the backward strokes below the name and the tail of the "g") would assist him materially to this end. His keen sense of the dramatic one observes by the swift and sharp zig-zag angles, formed as if by sudden inspiration. An unmistakable master, no matter what he elected to undertake, and a man of resource and reliance in emergencies.

A handwritten signature in dark ink, reading "Louis N. Parker". The signature is written in a cursive style with a large, looping 'L' and a long, horizontal tail stroke under the name.

(Mr. Louis N. Parker, A.R.A.M., dramatist and composer)

In striking contrast with the contemporary autograph of Sir Henry Irving is that of Mr. Louis Napoleon Parker, whose style is elegant and beautiful so far as general formation is concerned, though perhaps containing fewer characteristics.

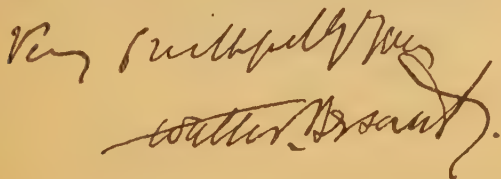
The extremely graceful curves in the "L," "P" and the line below the name stamp their writer as a person of delicacy and refinement, who loves the artistic and beautiful, who admires state, pomp and ceremony. A man of quiet dignity and careful precision, undoubtedly, with a fine sense of proportion, good humour, even temperament, and not easily hurried or flurried. Although I have not the pleasure of knowing Mr. Parker personally, I should say he is courtly, kindly and considerate, with very lofty ideals and ambitions. His christian names, "Louis Napoleon," seem appropriate, for I imagine that both in mind and manner he is somewhat of an Imperialist. A genial disposition; generous but not extravagant; possessing many and varied talents, power and broad-mindedness. The evenness and smoothness of this signature, showing a well-balanced, serene mind, afford a most pleasing study.

H. Montagu Butler *Butler*
D.D.
Master of Trinity

(The Rev. H. Montagu Butler, D.D., Master of Trinity College, Cambridge)

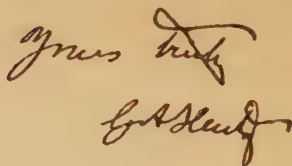
The most pronounced feature of the Rev. H. Montagu Butler's handwriting is, perhaps, its

upward tendency, from which we may safely assume that he can lay claim to healthy optimism among his other numerous qualities. He is also strictly correct and careful about his punctuation—as indeed might be expected of the Master of Trinity College. The absence of flourish or pretension signifies another admirable quality—modesty. For a man of eighty years of age (according to *Who's Who*) the writing is wonderfully clear, firm and steady, showing that the writer possesses good nerves and most probably enjoys excellent health. The style is decidedly that of a *littérateur*, hence his tastes are doubtless in a literary direction. Neatness, precision, perseverance, mastery of detail, good judgment and keen perception are each indicated herein ; whilst his powers of concentration and resolution are apparent by the systematic manner in which he links his letters together.¹ There is not the slightest trace of hesitation or indecision (probably due to extensive knowledge) ; and the writer is habitually quick, though not impatient, in forming his conclusions.

A handwritten signature in dark ink, reading 'Wm. Smithells' on the top line and 'Walter Besant' on the bottom line. The script is cursive and elegant, with the signature of Walter Besant being more prominent and stylized than the one above it.

(The late Sir Walter Besant novelist and historian)

¹ Signifying an unbroken chain of thought.

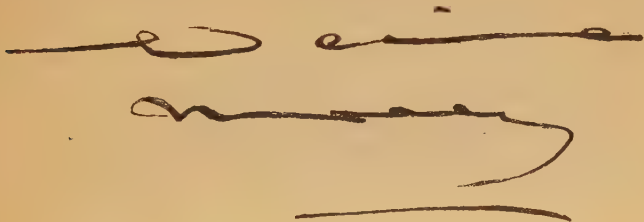


(The late Mr. George A. Henty, novelist)

There is a remarkable resemblance in the two autographs above, placed together for comparison. At first glance it might even be supposed that both were penned by the same hand, so similar are the styles, and by a singular coincidence both were distinguished novelists, about the same age, and of strikingly similar personal appearance! Moreover, their letters which I have before me at the moment were written within a few days of each other. Had either Sir Walter Besant or Mr. George A. Henty been asked to sign each other's name, they would in all probability not have varied very materially in the process to their respective autographs as here given. Obviously they must have held sympathies and opinions in common, and it would be extremely interesting to learn from their intimate acquaintances how far their characteristics actually corresponded.

Of the two—both decided literary hands—Mr. Henty's is the neatest, suggesting the most care; but both men were equally observant of detail and accuracy. The same shrewdness of intellect marks them, and each has an affection for that quaint little conceit, the bow-like, fanciful crossing of the "t."

Mr. Henty shows the true literary instinct for economy of space, while Sir Walter Besant is inclined to be more liberal in his methods.



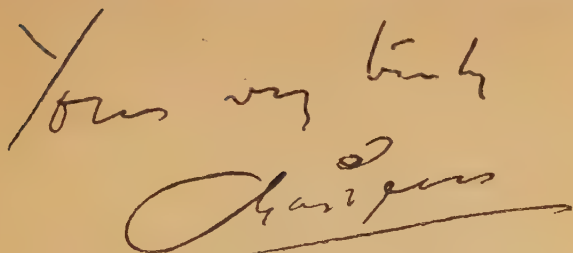
The above very interesting autograph I fear few people will readily decipher, and whilst not wishing to appear in the least ungallant towards the fair sex (for it is a lady's, I must confess), I feel compelled to explain its characteristics, particularly as the lady happens to be one of our cleverest and most popular actresses—Miss Decima Moore—who doubtless has thousands of admirers interested in the delineation.

I will first pay the lady a sincere compliment by congratulating her upon her obvious unconvention-
alism—a piece of rare courage in the fair sex—also her lack of vanity, as there is no attempt whatever at adornment in the writing, which most ladies find irresistible. She has, therefore, two excellent qualifications in her favour, to say nothing of “hustle” and brevity (usually ignored by the sex), as well as general business ability. Miss Moore is optimistic (by the upward tendency), keen, enthusiastic,

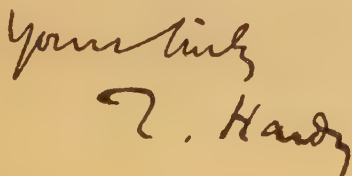
thoroughly alert and fully capable of managing her own affairs shrewdly and well. She is also generous.

But—that awful but !—now for the other side of the criticism. The disconnected, half-formed letters show an utter disregard for essential detail, and the backward slope of the writing implies a decidedly refractory disposition. I can imagine Miss Moore, assisted by her unconventionalism, defying the latest fashion and insisting upon wearing what she liked. The unusual expanse of the signature (measuring exactly $6\frac{1}{8}$ inches in 'the original) implies, I regret to state, expensive, luxurious tastes and—extravagance !

A most uncommon signature is that of Mr. W. Paley Baidon, F.S.A., Editor of *The Home Counties Magazine*, its half-written and half-printed letters reminding one of the Middle Ages. It is rather too studied and laboriously done to be very characteristic—except, perhaps, that it clearly suggests the antiquarian's love for the antique style and the artistic penmanship adopted in a more leisurely and less commercial period. It certainly stamps its writer as a most painstaking, careful and strictly accurate person, well contented with himself and the world at large.

A handwritten signature in dark ink. The first line reads "Yours very truly" in a cursive script. The second line features a large, ornate, and somewhat sprawling signature that appears to be "Charles Pears", ending with a long horizontal flourish.

Mr. Charles Pears, the well-known *Punch* artist, writes surprisingly adverse to what we should expect of an artist, for there is nothing whatever artistic in its appearance. In fact, it is rather disappointingly spasmodic, disjointed and jerky, suggesting extreme rapidity, irritability and nervousness. The dot-and-dash-like style may be largely due to the controlling influence of the artist's constant use of such expression in his line sketches, and certainly suggest a rapid sketcher.

A handwritten signature in dark ink. The first line reads "Yours truly" in a cursive script. The second line features a signature that appears to be "T. Hardy", with a large, stylized initial "T" and a flourish.

In the above handwriting of Mr. Thomas Hardy, England's premier novelist, we see the true literary hand (which is as it should be), and it contains a wealth of character and expression—the very essence of literary effort. His vivid imagination is em-

phasized by the extremely curtailed dash—little more than a dot—after the t in “truly”; his powers of condensation and concentration are evident in the smallness yet perfect formation of each individual letter (also indicative of shrewd judgment and very clever brains); while the neatness, uniformity, precision and general smoothness of the style are eloquent of his proper economy, regular method, clear perception, excellent sense of proportion and fluency. The quiet, dignified unobtrusiveness is pronounced, but even this cannot conceal the subdued energy and suppressed strength of the writer. Modesty is almost inseparable from really great minds and characters, and the genius can always afford to be modest in the satisfying consciousness of his knowledge and exceptional advantages.

There is a masterful touch in the easy, graceful formation of the initial “T,” which suggests that Mr. Hardy possesses artistic as well as literary ability—and this is more than probable if we take into account the fact that in his early days he studied architecture.

A keenly critical mind, capable of logical reasoning, has Mr. Hardy; and not the least of his powers, perhaps, is his unquestionable possession of that rare and valuable treasure, common sense—really most uncommon, if the truth be told. A still more important factor in the construction of his character, however, is his power of *complete self-control*—a greater difficulty than commanding an army. This

fine trait is signified by the decided manner in which he curbs the hand's tendency to "overstep the mark," as it were, and form a letter too large or a line too long or unnecessary occasionally. Not a pen-stroke, dash or dot unnecessary is to be seen, be it noted. Mr. Hardy never wastes time on the superfluous ; that is as certain as it is obvious. His care, firmness, decisiveness and exactitude control that possibility and cause him to write precisely what is necessary, what he means, and no more. A self-contained, self-reliant, strong man undoubtedly, in whom mind clearly predominates over muscle.

With all these qualifications and characteristics it is hardly unreasonable to assume that such a man—a giant of intellect—would inevitably become a master of whatever he seriously undertook.

I would define Mr. Hardy's as the "*multum in parvo*" style of calligraphy, in view of the many things compressed in its tabloid dimensions. People of this type have immense resource and power and are not to be trifled with, as they make dangerous enemies, although their fine sense of proportion, fair-mindedness and excellent logic ensure their absolutely strict regard for justice always.

The autograph of Mr. H. F. Dickens, the distinguished King's Counsel, forms a striking contrast with that of his father, the famous novelist, showing quite dissimilar characteristics. There is none of the elder Dickens' care and leisure here displayed ; indeed great rapidity stamps the whole performance, for not only is the stop after the initial " F " omitted,

but the "yours truly" (or "faithfully," as may be) is left entirely to the imagination, indicative of a very busy man with neither time nor inclination for the superfluous. The strong, straightforward final dash below the signature reveals a man accustomed to quick, unfaltering decision and self-reliance. He has imagination (shown by the abbreviations), but properly controlled by sound common sense and business acumen, totally excluding all sentiment, though not unsympathetic. I should say that Mr. Dickens strongly dislikes pomp and ceremony or any kind of notoriety, courting rather obscurity and retirement.

• Oh! it's everlasting gun drill,
 • And right o'clock parades,
 • It's cleaning up of mortars
 • ~~And~~ (likewise of cannonades,)

Fac-simile of a portion of Kipling's manuscript of a poem entitled "On Fort Duty," published in *The United Services College Chronicle—India.*)

This goes last of
all. . . After
"In Springtime"
R. Kipling

(Fac-simile footnote by Kipling at the end of his manuscript entitled "L'Envoi" ("Departmental Ditties").—From *The Works of Rudyard Kipling*, published by Dodd, Mead & Company, New York, 1901.)

Rudyard Kipling

(Another characteristic signature of Kipling.)

In the handwriting of Mr. Kipling, the famous "Soldiers' Poet," there is a curious (and rare) combination of the literary, artistic and commercial. In the literary effort—the lines from "On Fort Duty"—we perceive a neatness and earnestness of purpose only marred by the tendency to divide words into sections (a habit, it will be noticed, he persists in) and a disregard for dotting the "i" occasionally. Doubtless the busy writer himself would deem this a very trivial fault, yet it indicates a

carelessness in detail and makes us wonder if, under those circumstances, the neatness referred to may not be due more to a desire for economy of space than good handwriting! Thus do the seemingly unimportant little points—mere dots!—in handwriting reveal much of our failings or merits.

The second specimen of Mr. Kipling's writing has his usual slope (which rather confirms the opinion that the former is perpendicular to save space) and a nice easy flowing style, with the upward or optimistic tendency very pronounced. From this we gather his hopeful outlook on matters generally—as indeed he had good reason for such at that period, his work then beginning to meet with appreciation and “catch on.” And that he is highly artistic there is unmistakable evidence from the various well-curved letters made. Note particularly the graceful little flourish crossing the T in “This,” also the well-formed S in “Springtime,” and the initial “R.” The signature being absolutely plain, we may safely assume that the writer is a modest if not a retiring individual. There is in the character of the whole sentence—the clear writing, even spacing, somewhat “dashing onward” style and strength of line—a suggestion of power, decision, speed, good judgment, consistency, a sense of proportion, self-reliance and broad-mindedness—all excellent qualities.

The separate signature, “Rudyard Kipling,” a rather earlier autograph, I believe, is heavier (probably written with a broader pen), firm, regular and

decidedly commercial. Unlike most authors, Mr. Kipling is a good business man, I am convinced. In fact, apart from attributing to him the commercial instinct from a study of the signature under notice, let me here quote some remarks of his own on this subject, which are not only interesting and amusing reading, but clearly indicative of the initiative, enterprise and business ability he possessed in the early stage of his successful career :

The Works of Rudyard Kipling (published in 1901 by Dodd, Mead & Company, New York), referring, on page 23, to "Departmental Ditties," mentions that Mr. Kipling described this as his first book, telling how the verses were first printed in the newspapers [*Pioneer* and *Civil Military Gazette*] and quoting the author :—

"Men in the Army and the Civil Service and the Railway wrote to me saying that the rhymes might be made into a book. Some of them had been sung to the banjos round camp-fires, and some had run as far down coast as Rangoon and Moulmein, and up to Mandalay. A real book was out of the question, but I knew that Rukn-Din [the foreman] and the office plant were at my disposal at a price, if I did not use the office time. Also, I had handled in the previous year a couple of small books [*Echoes* and *Quartette*], of which I was part owner, and had lost nothing. So there was built a sort of book, a lean, oblong docket, wire-stitched, to imitate a D.O. Government envelope, printed on one side only, bound in brown paper, and secured with red tape.

It was addressed to all heads of departments and all Government officials, and among a pile of papers would have deceived a clerk of twenty years' service. Of these 'books' we made some hundreds, and as there was no necessity for advertising, my public being to my hand, I took reply-postal cards, printed the news of the birth of the book on one side, the blank order-form on the other, and posted them up and down the Empire from Aden to Singapore and from Quetta to Colombo. There was no trade discount, no reckoning twelves as thirteens, no commissions and no credit of any kind whatever. The money came back in poor but honest rupees, and was transferred from the publisher, the left-hand pocket, direct to the author, the right-hand pocket. Every copy sold in a few weeks, and the ratio of expenses to profits, as I remember it, has since prevented my injuring my health by sympathizing with publishers who talk of their risks and advertisements. The down-country papers complained of the form of the thing. The wire binding cut the pages, and the red tape cut the covers. This was not intentional, but Heaven help those who help themselves. Consequently there arose a demand for a new edition, and this time I exchanged the pleasures of taking in money over the counter for that of seeing a real publisher's imprint on the title-page. More verses were taken out and put in, and some of that edition travelled as far as Hong-Kong on the map, and each new edition grew a little farther and, at last, the book came to London with a gilt top and a

stiff back, and was advertised in the publisher's poetry department.

" But I loved it best when it was a little brown baby with a pink string around its stomach ; a child's child, ignorant that it was afflicted with all the most modern ailments ; and before people had learned, beyond doubt, how its author lay awake of nights in India plotting and scheming to write something that should ' take ' with the English public."

*Economy is one of the
most difficult of all the poetical
qualities.*

With kind regards

Yours sincerely

John Masfield.

Many admirable qualities are apparent in the above handwriting of John Masfield, novelist, playwright and poet. It is distinctly the literary type, with evidence of marked literary ability and dramatic expression. Observe the sudden and abrupt termination of his words ; an " s " becomes a

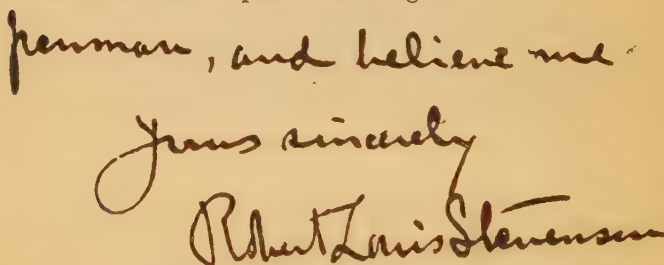
mere stroke, hardly distinguishable from a comma ! Mr. Masefield is also a true economist, for his neat, regular characters never show the least length beyond what is absolutely necessary to clearly shape them ; in fact, he rather errs in this respect, some letters—due to haste, partly, as he is obviously a rapid penman—are insufficiently formed. This denotes his powerful imagination, while all absence of flourish points to his modesty. Curiously enough, his letter before me is written to a poetical friend, upon the subject of a lyric submitted, and Mr. Masefield remarks : “ I feel that a little compression towards the end would heighten its effect. Economy is one of the most difficult of all the poetical qualities ”—thereby evincing his own aim at economy which his handwriting suggests ! He thus wisely practises what he preaches, as I should expect of him, his style denoting shrewd brains, sound judgment and good logic. Unfortunately, while I imagine Mr. Masefield to be a most congenial and pleasing personality (I have not had the pleasure of meeting him), kindly and considerate, tactful and polished, I must admit two bad traits in his writing to spoil the otherwise good opinion—such is the mercilessness of graphology ! The “ slap-dash ” manner in which he makes his dots—almost strokes—indicates either indifference or irritability of temperament (possibly both) ; and the pronounced downward slope in crossing of t’s suggests habitual pessimism. Apart from this the writing is in all other respects very attractive, as one feels that it was penned by a clever, forceful and original person.

career. I return
 you the letter,
 remain
 truly yours
 Oscar Wilde

Not at all a favourable impression is created by the study of Oscar Wilde's handwriting—quite the reverse, in fact. Strikingly and immediately obvious stand forth the very bad traits, gross extravagance (denoted by the unnecessarily wide spread of the characters—three small words in a line across a sheet of ordinary notepaper), and the glaring, unmistakable stamp of insincerity revealed by the half-written "I remain truly yours," almost insinuating *untruly* yours! Disregard for accuracy, spacing, malformation of words, and disconnected letters plainly show us indifference, lack of energy,

weakness and considerable carelessness ; a most slovenly, indolent individual, this, with no respect for the patience or eyesight of others upon whom he inflicted his hieroglyphics. Here we see another example of the "taking-it-for-granted" person previously complained of, whose vanity assumes that any one will decipher what he half writes without the necessity for completing it.

Wilde's handwriting undoubtedly suggests great self-confidence and assurance, a ready flow of language—even brilliance spasmodically—but there are no signs of concentration, perseverance or reliability. It is strongly imaginative and dramatic—witness the sudden dash down of the stroke at the end of his autograph ; but on the whole it is not pleasing, selfishness, arrogance and the other drawbacks referred to predominating.



penman, and believe me
Yours sincerely
Robert Louis Stevenson

(Fac-simile of the handwriting of R. L. Stevenson, in a letter headed : "Stoto Manse, July 5th, 1882.")

The backward slope of Stevenson's writing suggests a somewhat obstinate and refractory subject—a trait which a good many other Scotsmen will perhaps appreciate ! It certainly proclaims strength of mind though the writer was weak of body (he

suffered much from ill-health at this period and the letter refers to sub-letting the house, "this place not agreeing with me"), but the steadiness and evenness of the words reveal no nervous affliction. A fine sense of proportion, precision, decision, persistence, energy, tenacity of purpose, concentration, endurance and sincerity are all apparent. A desire for care, neatness, accuracy and proper economy (as becomes a good Scot !) one also perceives, and a commendable absence of all unnecessary stops, strokes or flourishes ; in all probability a man of refined yet simple tastes, quietly unobtrusive and unpretentious. Clear perception, keen intellect and rapidity of thought were unhampered by any physical infirmities, I imagine, although the style of penmanship hardly suggests a robust person ; rather a strong mind in a weak body, I think.

May 20

I shall begla deffou all
and me

I am thinking of re-
turning to London The 20
Truly yours Fox Moore

(Fac-simile lines from a letter by George Moore, novelist and poet, dated "May 20" (1913).)

The handwriting of Mr. George Moore is of the super-sensitive, emotional and highly nervous type ; a person of great energy and mental activity, whose thoughts are far too rapid for his pen, speedy though he causes it to move, as we observe from his connecting every word—to the discomfort of the reader ! So quickly does his inventive faculty act that he has insufficient time to properly write down his ideas, hence the jerky, spasmodic effect at the finish, necessitating numerous alterations, which I notice the letter contains. I should imagine that one of Mr. Moore's manuscripts would contain quite a bewildering mass of corrections, as his nervousness would not allow his first hasty impressions to prevail. He shows practically no regard for detail in the way of dots, stops, commas or crossing of t's—even the year is omitted in the rush !—and I fear that his tremendous energy carries him away to the extent of ignoring accuracy, spacing regularity or any other essential details that go towards the making of a good letter. Were he a business man, with whom coolness and calculation are imperative, such feverish haste might prove his undoing and would certainly court disaster. Such a penman must be liable to constant change of mind and some anxiety. He is probably of a passionate temperament, but intensely earnest, enthusiastic and sincere in what he undertakes ; he is neither precise nor over-cautious, systematic nor methodical, and could not easily yield to the monotonous drudgery of routine or strict discipline. Doubtless he much prefers freedom

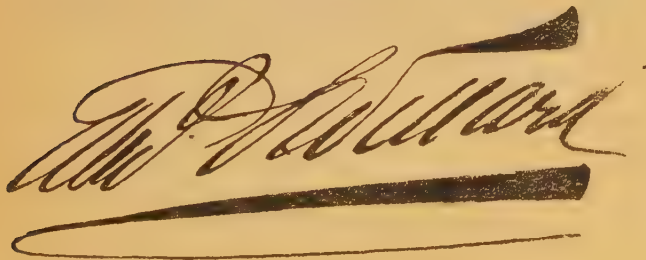
and inspiration, after the manner of habitual poets.

The following miscellaneous autographs I select as interesting for inclusion in a book of this kind, and representing as they do modern-day popular people of general public interest. I need not, I think, comment upon them, but will leave their characteristics to the student of graphology, who should experience little difficulty in reading them on the lines indicated, if the hints contained herein be carefully observed.

AUTOGRAPHS OF FAMOUS THEATRICAL
AND OTHER PEOPLE

A handwritten signature in cursive script that reads "W. H. Kendal". The signature is written in dark ink and is underlined with a single horizontal stroke.

(Mr. $\frac{1}{2}$ W. H. Kendal)

A handwritten signature in cursive script that reads "E. S. Willard". The signature is written in dark ink and is underlined with a single horizontal stroke.

(Mr. E. S. Willard)

Faithfully yours,
Sydney Grundy.

(Mr. Sydney Grundy, dramatist):

N Forbes-Robertson

(Mr. N. Forbes-Robertson)

Samuel Jones

Geo R Sims

(Mr. George R. Sims, "Dagonet")

Harry Nicholls

(Mr. Harry Nicholls, famous Drury Lane comedian)

Edward Compton

(Mr. Edward Compton, actor-manager)

C. Aubrey Smith

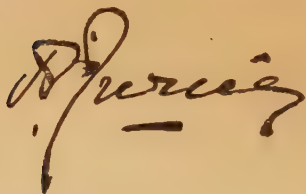
(Mr. C. Aubrey Smith, the popular actor-cricketer)

Fred Terry

(Mr. Fred Terry)

W. S. Penley

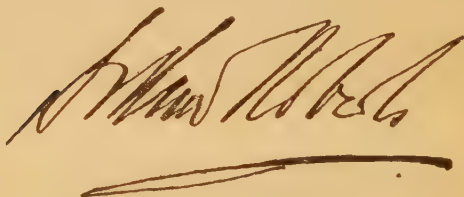
(The late Mr. W. S. Penley)

A cursive handwritten signature in dark ink, appearing to read 'H. B. Irving'. The signature is fluid and somewhat stylized, with a long horizontal stroke at the end.

(Mr. H. B. Irving)

A large, elegant cursive handwritten signature in dark ink, reading 'W. Newnham-Davis'. The signature is written in a highly stylized, flowing script with a large loop at the end.

(Lt.-Col. W. Newnham-Davis, dramatist)

A cursive handwritten signature in dark ink, appearing to read 'Arthur Roberts'. The signature is written in a bold, somewhat blocky cursive style with a long horizontal stroke at the end.

(Mr. Arthur Roberts, comedian)

A cursive handwritten signature in dark ink, appearing to read 'Henry Ainley'. The signature is written in a fluid, somewhat stylized cursive script.

(Mr. Henry Ainley)

Wm H V Esmond

(Mr. H. V. Esmond)

John May
Ada Reeve

(Miss Ada Reeve)

Brandon Thomas

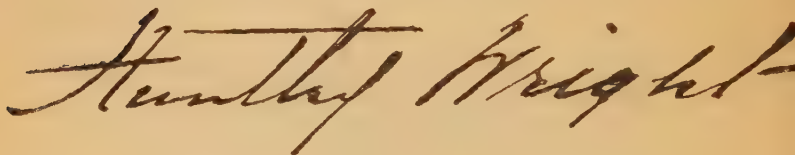
(Mr. Brandon Thomas, author of *Charley's Aunt*)

Roy Horniman

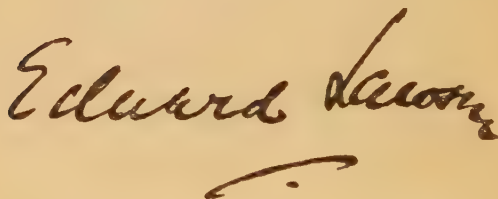
(Mr. Roy Horniman, dramatist)



(Initials of Sir Francis Cowley Burnand, late editor of *Punch*)



(Mr. Huntley Wright, comedian)



(Sir Edward Lawson, proprietor of *The Daily Telegraph*. Created Baron Burnham, 1903)



(Col. Sir Edward; W. D. Ward, K.C.B., K.C.V.O., Secretary of the War Office, Member of the Army Council, and Permanent Under-Secretary of State for War)

G. E. Cokayne

(The late Mr. G. E. Cokayne, for many years King of Arms,
Heralds' College)

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Mrs Needham
Dec^r 21 1795

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